



Fairy Lamps *Elegance in Candle Lighting*

www.geocities.com/Heartland/Oaks/3333/Fairylamp/FairyLamp.html

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MEMBERSHIP DUES \$15 US - \$20 FOREIGN

CORRECTION

The Ruf reference, R-479, in the Vallerysthal article in Issue XVIII, February 2001, should be R-429. Please make a note on your copy.

CLUB NEWS

FAIRY LAMP CLUB WEBSITE REVISIONS by Jim

As some you already know, I have made several changes and enhancements to the Fairy Lamp Club website. Many of these changes were made to enable you to access and share information and to provide you the opportunity to "showcase" some of your favorite fairy lamps on the homepage. But before I review some of the enhancements, I would like to share some statistics with you.

Website Statistics

Since its creation in May 2000, the Fairy Lamp Club homepage has had over 2400 visitors. The highest number of visits in a single month occurred in March 2001 with over 400 visitors. Most of our visitors use Microsoft Explorer as their browser and have their screen resolution set at 800 x 600. This data, while boring, is helpful in designing the content for the web pages.

Our visitors found us in a variety of ways, but most often came to us by using the Google search engine. The search term "fairy lamps" was the most often used with "fairy lamp club" a close second. In addition to the major search engines, many visitors came from links provided on eBay auctions. I routinely provide a link on all my fairy lamp auctions and at least one other prominent eBay auctioneer does so as well. If you sell fairy lamps on eBay and want to help your Club grow, please consider adding a link to the Fairy Lamp Club in your auction descriptions. If you need help or would like to

use my HTML code, drop me a note. I would be happy to help you.

Now, let's get on with what's new on your Fairy Lamp Club homepage.

Enhancements to the Fairy Lamp Club Homepage

The most prominent change is the homepage itself. I have removed "my" favorite fairy lamp and replaced it with several examples provided by our members. This will give our members an opportunity to "showcase" their fairy lamps and, perhaps, begin to take some "ownership" of the website. After all, this is your Club and it would be helpful if you participate in its evolution.



I will leave these images in place until everyone has a chance to see them. But, around the end of June, I will replace them with others. Perhaps yours. 😊

New Links



In addition to the links that I had already established, I have created new web pages that provide access to new information and, perhaps most importantly, high-resolution images that are difficult to reproduce.

Undocumented Fairy Lamps Photo Gallery



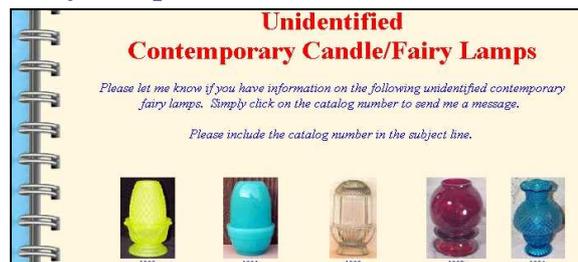
The Undocumented Fairy Lamp Photo Gallery remains unchanged. Individual full resolution photos are still available as well as the full page with descriptions.

Fairy Lamp Catalogs and Ads



This new page was developed to provide access to the Hosch catalog pages and other fairy lamp advertisements. The Hosch catalog pages are difficult to reproduce in the newsletter. By having the images on-line provides our members a clearer view of details that are not easy to recognize on the hardcopy. Many of the advertisements are from previous newsletters and private collections. If you have an ad that you would like to see included, please send me the original or a very good copy and I will scan it in and add it to the webpage.

Unidentified Contemporary Candle or Fairy Lamps



As many of you know, I maintain a pretty extensive photo library of fairy lamps. Many of these photos were obtained from eBay auctions and other Internet resources. This library is used for my own personal information and knowledge. I have the library arranged by manufacturer and, in some cases, by style. Included in the library is, as you might imagine, a large collection of "un-

known" fairy lamps. I have established this webpage in order to solicit information about the "unknowns" from our visitors with some degree of success.

The webpage currently contains a dozen photographs, each uniquely numbered. Visitors that have information on a particular fairy lamp simply drop me an e-mail by the link provided and I post their information on the website for everyone's benefit.

The current display of "unknowns" has been up for a couple months. I will not make any changes until July in order for you to have time to visit the site and, hopefully, contribute your information.

If you have a fairy lamp that you would like to have included, just send me a photo and I will take care of the rest.

Fairy Lamp Resources



This new page is relatively straightforward. It is a simple listing of fairy lamp reference material. It includes the known books and catalog reprints by the well-known authors such as MacSwiggan, Anthony, Tibbetts, and of course, Ruf. In addition, the listing includes articles that have appeared in periodicals such as the "*Spinning Wheel*." I have a pretty good listing but if you know of others, please let me know. I would like the listing to be as complete as possible.

ON-LINE FAIRY LAMP DISCUSSION GROUP

Subscribe to on-line Fairy Lamp Discussion Group

Enter e-Mail Address

If you recall, I created a "Fairy Lamp Group" website that allowed our members to post messages to our registered members. That effort was only minimally successful and I

have abandoned it for a better approach to "on-line information exchange."

The "new & improved" Fairy Lamp Discussion Group is an e-mail system that allows a registered member to send an e-mail to the rest of the group for information. Responses are also sent to the rest of the group for everyone's benefit. In addition, the new system allows members to attach a photo to their e-mail message, which makes communication really easy.

One of the biggest potential problems with a group e-mail system is that it can overwhelm you with e-mail. Not to worry. So far, our registered members, approximately 55, have been very good about keeping focused on fairy lamps. There has been very little "off-topic" discussions and the flow of messages has been more than manageable.

In the short period we have been active we have had several good discussions related to proper terminology of glass patterns, fairy lamp manufacturers, wee fairy lamp sizes, "Nailsea" verses "Verre Moiré", cleaning tips, eBay auctions, show reports, etc. Personally, I think the discussions have been very informative for everyone.

If you would like to join the on-line Fairy Lamp Group you can:

- Sign up on the Fairy Lamp Club homepage by entering your e-mail address in the box provided.
- Visit the Fairy Lamp Group homepage at: groups.yahoo.com/group/Fairy_Lamp_Group and click on the "Join This Group" button.
- Send me a note and I will register for you.
- And, if you would like to simply "jump right in," send your discussion inquiry to:

Fairy_Lamp_Group@yahoo.com

Well, what are you waiting for? There are lots of friendly folks with a common interest waiting to hear from you. ☺

FAIRY TALES

SERENDIPITY & MISS AMERICA

by Lloyd & Nan

About two years ago we met a dear young lady who had been an avid collector and dealer of antiques of many kinds for "all her life", she said. Her space in a local antique mall had some interesting old colored glass lenses and prisms among other things. When we asked to look more closely at them the attendant told us that as we were interested in old colored glass we should know that we had just missed a rather large collection of "Victorian Christmas Lights" which had just been sold as a group the day before. Our groans persuaded him to provide us contact with the dealer, which has turned into a delightful experience.

Upon speaking with her on the phone she expressed her regrets that all her Christmas Lights were gone but that she had a few Fairy Lamps that she was thinking of selling and invited us to come to her house and look at them. What we found was a museum collection of almost every kind of "smalls" imaginable which we are still exploring as opportunity permits and enjoying along with her detailed stories about each item, what they are, by whom and when they were made and when and where she obtained them.

Upon our first visit she had gathered together an assortment of Fairy Lamps from boxes, closets, and "under the bed", she said. A few of her favorites she kept out on display and had them all lined up on the kitchen counter, some modern, some marriages and some nice old ones. We came away that day with about twenty or so total, including U-154 and U-155.



Figure 1. Hocking Glass Company Miss America Pattern produced 1933 – 1938. Dome is blown-in-mold. Base is pressed. Overall height 4.25".

Among them were several like Figure 1 which we had seen before and knew were the Miss America pattern fairy lamps made by the Hocking Glass Company between 1933 and 1938. She remembered buying them at the "88¢ Store" on Main Street in Ventura, California in the early 1940's as a young war bride. They came in six colors, violet, blue, green, pink, yellow and white, all pale colors and clear glass and they were only 88¢. How is that for detail! The dome is blown-in-mold glass and the base is pressed glass and they are 4.25" tall. We learned some time ago that some of them were altered after market by frosting the glass and adding Coralene and floral decoration around the chimney opening. We have one of these altered ones in green.

Editor Note:

As a follow on to Lloyd and Nan's article I have a couple photos provided by our members that show Miss America in green and white.



FROM OUR MEMBERS

VALLERYSTHAL BUILDING, R-429 UPDATE
by Lloyd & Nan

Ralph & Terry Kovel's newspaper column of March 18, 2000 states that

"- a paper label that reads FRANCE P. V. comes from Vallerysthal Glassworks of France with plants in Vallerysthal and in Portieux. They exported milkglass in several colors including robin's-egg-blue from 1870 to 1918 when the (sic) factory was destroyed. They made butter dishes, sugars & creamers, covered dishes with animal covers, candlesticks and vases. Many reproductions of the old patterns have been made since the 1970's."

It was not clear which factory was destroyed and why production would not have continued at the other one past 1918.

We have the clear amber house, R-429 (not R-479 as indicated in FL-XVIII-3), with a round paper label printed blue on white "P. V." above "FRANCE" in the center of a blue circle. The dealer we obtained this lamp from was born in France and goes back each year to replenish her stock. She stated it was made in the late 1940's or early 1950's and the maker was no longer in business (as of 1997). Our "Miss America" friend has a blue milkglass candlestick like the one illustrated in FL-XVIII-4, third from the left in the bottom row. She remembers buying it new in a "gift shop" about 1952. That date coincidentally corresponds to the date of the Antiques Digest issue that had the Vallerysthal catalogue. Was the catalogue contemporary or reproduced from an earlier time?

Editor Note:

I am sorry, the Antiques Digest did not indicate the vintage of the catalog. My assumption, perhaps incorrect, that it was from an original catalog.

VIKING #6700 AMBERINA DIAMOND POINT
by W.C.



In your newsletter Issue XVII, November 2000, page 6 you list the known colors of the Viking Diamond point #6700. Amberina is not listed. Recently, this Viking Diamond Point was offered for auction on eBay in Amberina. It sold for \$30.

Editor Note:

As I have often indicated, eBay is perhaps one of the best ways to keep abreast of the range of fairy lamps, especially contemporary fairy lamps. This "catch" by an "eagle-eyed member" is a good example of what can be gleaned from the auctions.

VIKING SANTA CLAUS IN RED by Janet



I thought your members would be interested in this red Viking Santa since the article only indicated it came in clear partially frosted. I have never seen another one like this until I saw the article in the newsletter.

Now I know who made it!

In addition, I thought you would like to see some additional colors available for the Viking Igloo discussed in FL-XVIII-4.



AMERICAN BRILLIANT CUT GLASS FAIRY LAMP by F. J. Vyn, Warren Biden, Teddie Steele and the House of Brilliant Glass

Editor Note: The following article is from the House of Brilliant Glass, Portland Oregon with significant contribution by one of our members, Frank Vyn. The complete article, as well as additional photos, can be reviewed at: www.brilliantglass.com/A1030.htm

In the days prior to electricity, people had candle-burning night lights. On some of these lights, "a dancing fairy is found as a trademark in the bottom of the candle cup and is the source of the Fairy Lamp name." "The best examples of fairy lamps were decorated Burmese in the 1890's, prime time for American Brilliant Cut Glass."¹ The previous two quotes have been taken from an article in the January 1999 Hobstar authored by ACGA² member Franklin J. Vyn, who has graciously helped us with this description.



A Fairy Lamp with a base and dome in American Brilliant Cut Glass is extremely rare and is of interest to collectors of Fairy Lamps and American Brilliant Cut Glass. We have been advised of the existence of only a handful of cut glass Fairy Lamps—many were in colored glass. This is the only lamp known where the base and dome are authentic American Brilliant Cut

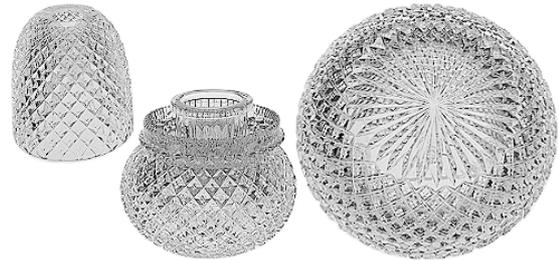
¹ American Brilliant Cut Glass is from the Brilliant Period, approximately 1880 to 1915.

² American Cut Glass Association, is a non-profit organization devoted to the study and research of American Brilliant Cut Glass. www.cutglass.org.

Glass and where the candle cup and its holder are also authentic American glass.

When the four pieces of the lamp are assembled, they are 6.5" tall. The base is 5.0" in diameter, 3.0" tall and has a 3.0" diameter opening.

The dome is 3.0" tall, has a base diameter of 3.0" and has an opening in the top of .75" in diameter. The base and dome are cut Strawberry Diamond;³ the bottom has a beautifully cut 32-point rayed star. The two blanks are of the highest quality glass—clear and white—and fluoresce green. There is no question that these pieces are American Brilliant Cut Glass. The cutting is deep and wheel-polished to a mirror-like perfection. Strawberry Diamond is an old pattern cut by many companies. It ranges in quality from poor to extremely fine. These two pieces are extremely fine in all aspects.



The candle cup and its holder are—as is the norm—molded glass. The bottom of the candle cup reads: "Diamond Candle Co. Inc, Brooklyn NY Pat Pend."⁴ The bottom of the candle cup holder reads: "Fairy Lamp Patent Nov. 9, 1886 352296 American Patent."

All four parts of the lamp fit together perfectly. Their condition is as close to "as new" as we have ever seen; we doubt that the lamp was ever used. This finely crafted piece is a very collectible rarity that will ap-

³ A similar four-in-one diamond cut glass pattern is illustrated in R-560

⁴ The Diamond Candle Company is a separate manufacturer of candles and candle lamps and is not associated with Clarke candles or Clarke patented fairy lamps.

peal to collectors of both Fairy Lamps and American Brilliant Cut Glass.

This article as well as other "Rarities in Brilliant Cut Glass" can be found at:

www.brilliantglass.com/rarities_3.htm

RIBBON SATIN SWIRL, MOTHER OF PEARL
by F. J. Vyn



In the last newsletter we shared an image of a blue ribbed creamer that is similar to images in this article. If you look at the

following fairy lamp with a blue Mother of Pearl shade and a strange curled green base, its identity is a mystery, as is that of the blue creamer.



Our primary resource book *Fairy Lamps- Elegance in Candle Lighting* shows a similar lamp in Group 4. In R-219 we see the same shade in red with the green base. Unique to this chapter the colors of the shade and base are not the same, and the type of glass appears to be different. R-59 shows another red satin shade in a rare lamp cup described in detail in

Ruf, Appendix D, Item 11.⁵ This lamp cup, however, is not original to the shade.

These two fairy lamps are described with accurate colorful words such as; pinched, puckered top rim; scalloped, flared bottom rim; and striped ribbon satin Mother of Pearl (MOP) surface. The unique bottom rim is also drawn in or waisted. The MOP glass has vertical air trap ribbons and colored glass over a white glass liner.



The R-55 fairy lamp has red ribbon satin swirl air traps that are very similar to the R-59 striped ribbon air traps. R-279 shows the same top rim as our blue shade, and the green and pumpkin color glass also has swirled air traps. The same colors and type of glass are shown on the handled creamer, and rose bowls that are associated with Thomas Webb on pages 36 and 37 of *Collectible Glass Rose Bowls* by Billings. On page 43, we find rose bowls with the same glass as R-55 & R-279 described as Pompeian Swirl attributed to Stevens and Williams. The source for R-59 and R-219 points without proof toward the dominant sources for Victorian glass, Thomas Webb and Stevens & Williams.

⁵ This lamp cup is embossed Br. Clarke, SGDG, Portieux in interior, has slightly twisted ribbed sides on cup, wide petal horizontal flange with dimple impressed in each petal from below. This cup has flange with separated rounded bars holding a dome of 3.37" maximum diameter. It will also hold a 2.87" diameter dome with notched or scalloped bottom rim.



Now we will look at the green tri-fold pond lily base from R-219 and our example. To me, this base itself is a work of art when shown in the top and bottom view. There are many pieces of Tiffany and Steuben Art Glass that are not as appealing. Does it belong as the base for the ribbon striped MOP domes? There is a recessed foot with space available for the candle. The shape is not symmetrical but there is a functional reason for this.

Home base for the dome is centered on the recessed area. If all three curled sides were the same shape, raising and lowering the dome to service the candle would be difficult. A chip on the bottom rim of the dome or a fragile edge on the base would be a disaster. One curl is opened up to allow space for safe movement of the dome. The engineers may have helped the artist with this feature. The scalloped bottom rim of the dome may be an artistic way to provide input airflow for candle combustion.

Most remarkable is the overall beauty of the R-219 fairy lamps in red and blue. Beyond Victorian they may cross the boundary to French and American Art Nouveau glass, and may even compete with contemporary glass by Dale Chihuly.⁶ Do we have a pond lily about to blossom with its floral base floating on a pond? Whatever you see in this lamp the appeal comes from just the glass, without any decoration.

With a candle inside we discover that the flame is bright where passing through the

semi-transparent striped ribbon air traps. The cased glass in between is more opaque and now the red flower looks like flickering fire. If only we had candles with the correct flame temperature, we could see these lamps as intended by their maker.



Note that the "green side" is up on the rose bowl bases and down on the fairy lamps. The pontil mark is on the green side as well.

Thinking about the green pond lily base in the same manner, when held up to a light source we see a bright and dark swirled pattern. From this we conclude that this green base is also a variation of satin swirl MOP glass. Now other than the different colors we see why R-219 is correctly placed in Group 4 of the Ruf book. The rose bowls are also paired with green (MOP) pond lily bases. With the help of the rose bowls we know more about the R-219 family of lamps.

As one thing leads to another we at least have enjoyed putting the spot light on one of many beautiful fairy lamps you may not have noticed before. We hope you enjoyed the tour presented by "Ribbon Satin Swirl, Mother of Pearl."

CARL HOSCH CATALOGS by Jim

I don't think I have to tell anyone how well the two pages of the Carl Hosch catalog were received by many of our members. In fact, one member dropped me a note informing me of a fairy lamp dome they found and,

⁶ Contemporary glass artist. Biography and examples of his work are located at www.chihuly.com

most importantly, recognized from the Carl Hosch catalog. Another member provided a photo of Undocumented fairy lamp simply because it appeared in the Hosch catalog.

One of the questions that came up several times, however, was "What is the date of the catalog?" Apparently, no one knows for certain, as the catalogs were not dated and probably were a continuing evolution as new items became available. However, the best estimate, according to *Collectable Bohemian Glass* by Robert and Deborah Truitt, is around 1905.

The introduction to the Hosch catalog pages in the last issue was brief and omitted several bits of information about the Carl Hosch company and its history. Following is an excerpt from Truitt's book to help put the company into perspective.

HOSCH by Robert and Deborah Truitt

The company was founded in Zakupy in the year 1864 by Carl Hosch to fabricate crystal and bronze ornaments and lighting. In 1868, Hosch moved to Novo Bor to be available to the foreign buyers who made regular calls on the refiners located there. At that point, he renamed the company "Glasraffinerie und Kronleuchterfabrik - Carl Hosch" (Glass Refiner and Crystal Chandelier Fabricator).

Carl had two sons who inherited the business in 1893, Carl A. G. and Alexander. These two brothers took the company through most of World War I and established a worldwide network of show rooms and foreign sales offices. As part of the export business, Hosch purchased hot-decorated glass from many of the Bohemian glass huts (such as Elisabethhiitte and Kralik) and finished items from other refineries. The company also employed its own refiners and contracted with home workers. Alexander died in 1916 and his son, Richard, co-managed the company with Carl until Carl's death in 1932. From 1932 until 1945, Richard directed the company and was

able to continue through the depression years by concentrating on the popular Art Deco fashions as well as on the reproduction of historic glass.

Of Richard's two children, Irma and Richard, Jr., only Irma entered the glass business. Irma managed the entire chandelier division and her father directed the company. After World War II, the company was nationalized, and Hosch and his family were required to remain in Czechoslovakia to help rebuild the glass industry. Richard Hosch died in Novo Bor in 1957.

QUESTIONS & ANSWERS

PERPETUAL FOUNTAIN by Jim

In the last issue I asked for information about what was referred to as a "perpetual fountain."⁷ You cannot believe how surprised I was when I received a letter from Ms. Jane Spillman, Deputy Director of Collections, Corning Museum of Glass. Ms. Spillman was interested in contacting the owner of the "perpetual fountain" in hopes of learning more information about it. Apparently, she is researching these "patented fountains" for the museum. They currently have two similar versions, one English and one American.

Ms. Spillman's research is still ongoing but she has provided the following information:

"We have two of these, one colorless and one ruby, but neither are decorated and I've never seen one with fairy lamps attached. I'm sure that that one is English. I am preparing an article on these, but I can tell you that Joseph Storer first patented them in England before 1871. In 1871, Storer licensed the patent to James Tufts of Boston who sold them here. He apparently bought the glass from the Boston and Sandwich Glass Company and other New England glass companies. There are several others

⁷ FL-XVIII-2, Unusual Finds and "Priceless Descriptions" Redux.

in museums and private collections. I consider them rare, but in the last two years I've seen half a dozen for sale. I guess they are coming out of attics and may not be as rare as I thought."

In addition, a very similar fountain was offered on eBay. It had an opening bid of \$10,000 with no reserve. It did not sell. The description was very thorough and included some excellent photos. If you are interested in more information about these fountains, you can review the details on eBay auction item number 1424813201.

REFERENCE GUIDELINES

This newsletter makes extensive use of *FAIRY LAMPS - Elegance in Candle Lighting*, by Bob & Pat Ruf, Schiffer Publishing, Ltd., 1996, in identifying fairy lamps. While this is the most complete reference book, there are others that you may also use. For consistency, we will use the following key to reference illustrations of fairy lamps. The first letter will identify the reference book followed by a plate or figure number.

For example:

A-P3-4 Refers to T. Robert Anthony's book *19th Century Fairy Lamps*, plate 3, number 4.

C-227 Refers to a fairy lamp number in Clarke's 1888 catalog, reprint by T. Robert Anthony catalog number 227.

FL-XV-2 Refers to the Fairy Lamp Club Newsletter, Issue XV (15), page 2.

R-167 Refers to Bob & Pat Ruf's book *FAIRY LAMPS-Elegance in Candle Lighting*, figure 167.

T-PV-8 Refers to Dorothy Tibbetts' book *Clarke's Fairy-Lamps*, plate V, number 8.

U-10 Refers to photographic examples of fairy lamps that are not shown in any of reference books. They have been assigned an undocumented reference number in the Undocumented Fairy Lamps section of the

newsletter. In this example Undocumented fairy lamp number 10.

Let me know if other reference materials need to be added to the code list.

MEMBERSHIP

The Fairy Lamp Club is a non-profit club for collectors of Victorian and contemporary fairy lamps. The club's quarterly newsletter is published in the months of February, May, August, and November. The purpose of the newsletter is to provide a forum for members to share information about fairy lamps with others and is greatly dependent upon the contributions of our members for its content.

To join the Fairy Lamp Club and receive the Fairy Lamp Newsletter for one year, please send \$15.00 to:

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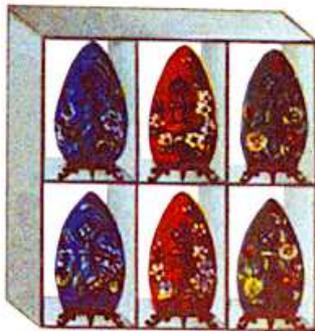
E-mail:..... bpr@power.net
 Phone & Fax: (775) 747-2675

Foreign membership dues are \$20.00 per year. Back issues of the Fairy Lamp Newsletter are available for \$4.00 per issue.

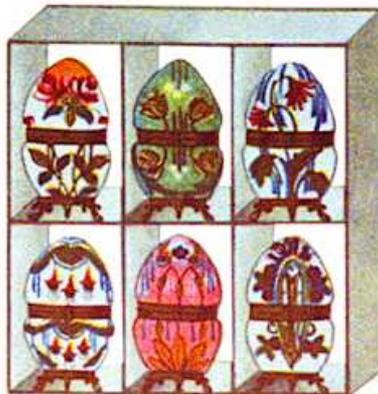
Thanks

Thanks to everyone that contributed to this issue of the newsletter. The success and continued growth of this newsletter is directly attributed to your participation and support.

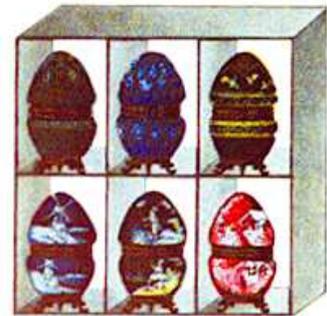




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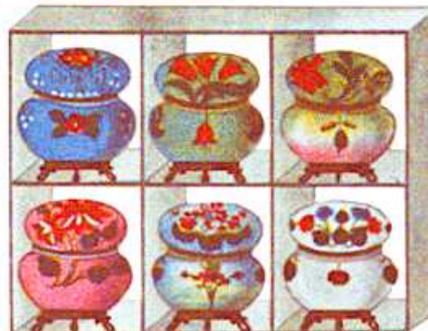
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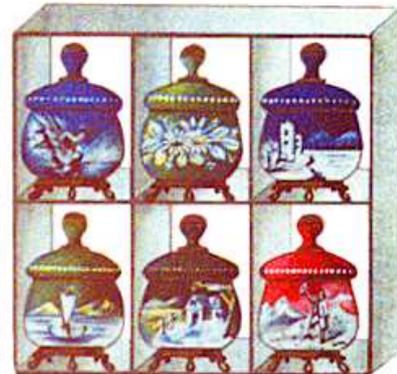
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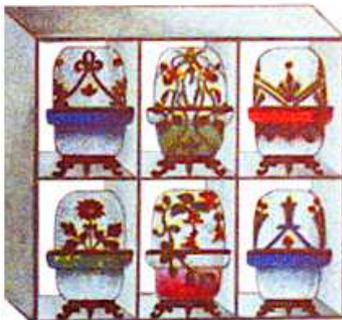
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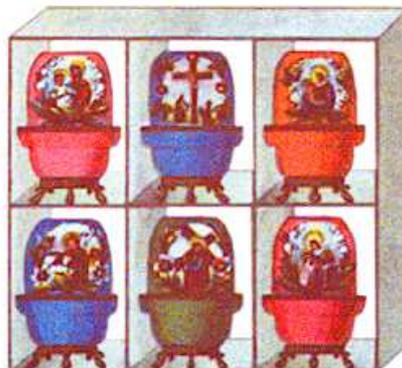
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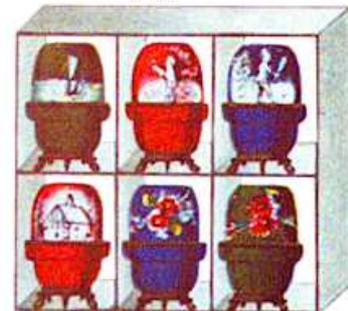
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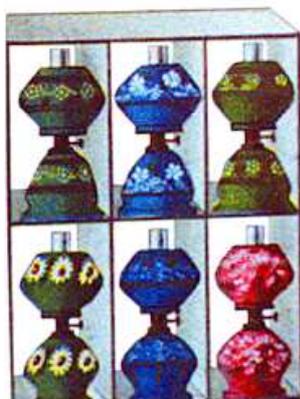
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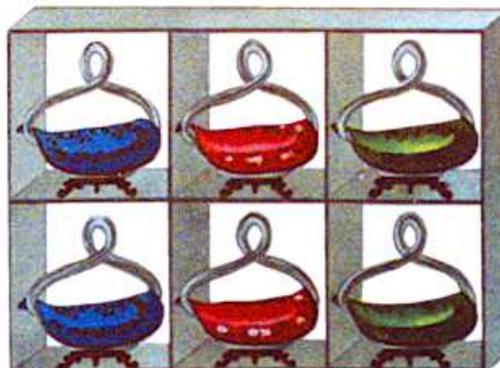
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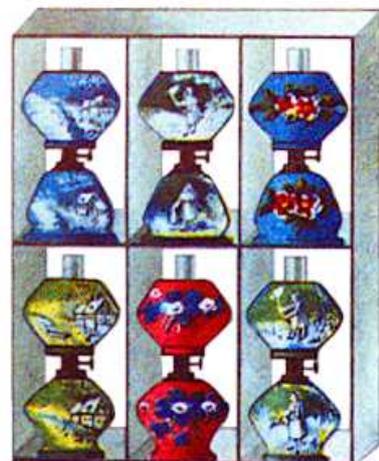
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CARL HOSCH CATALOG, PLATE 167, ITEMS 4068 – 4079



CARL HOSCH CATALOG, PLATE 171, ITEMS 4226 – 4272